USING JUNGIAN ARCHETYPES IN THE ANALYSIS OF HANDWRITING (PART 1) – JOHN BECK

Transcript of IGC Lecture. 9th April, 2016

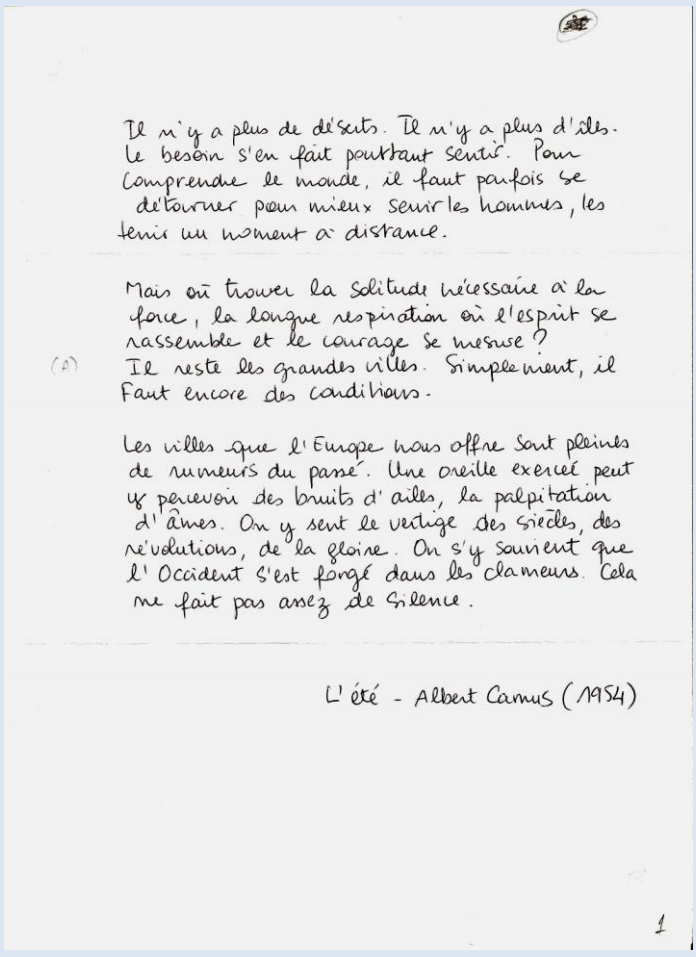
So ladies and gentlemen, the title of this talk is to be upon Archetypes, so I thought it best to just say as briefly as possible a few words about these discoveries of Jung, and what effect they possibly can have to our work as graphologists.

I have to say first of all something which may sound a little discouraging to you, but the study of Jungian graphology can be considered to be an entirely separate subject alone... That is to say it takes years to perfect, and is easily more complicated than many imagine. Most reference books on this are in French. But I will try and explain some basic things about Jungian graphology, hopefully in a way that you will find easy to assimilate, and moreover to be able to use on a daily basis in your work.

Jung (died in 1961) was famous for placing humanity within the context of our entire history as a species upon Earth…. He said that each and every one of us carries within us the history of our entire evolution. Think of this…. just as every organ of your body reflects the history of our biological evolution, Jung said that the 'organs' of our Psyche also reflect the history of our evolution as a species. And these organs of our Psyche he called **Archetypes**…. This can be explained as follows:

A good way to view Archetypes is to see them as the psychological equivalent of our primitive instincts…

So Archetypes are part and parcel of the collective history of mankind that we all carry within us….. They are embedded in the unconscious, and can only communicate with consciousness in set ways… Archetypes do not talk to us in our mother tongue, but only *in symbols,* such as Dreams, Myths, Legends Fairy-tales, and in the rites and beliefs of Religions world-wide. This is why when you study Jungian psychology, you find yourself having to study these subjects: these are the only ways that Archetypes can communicate with us. They encapsulate millions of years of human experience of ourselves as a species, and form the main elements of what Jung called the Collective Unconscious.



Il n'y a plus de déserts. Il n'y a plus d'îles. Le besoin s'en fait pourtant sentir. Pour comprendre le monde, il faut parfois se détourner pour mieux servir les hommes, les tenir un moment à distance.

Mais où trouver la solitude nécessaire à la force, la longue respiration où l'esprit se rassemble et le courage se mesure? Il reste les grandes villes. Simplement, il faut encore des conditions.

Les villes que l'Europe nous offre sont pleines de rumeurs du passé. Une oreille exercée peut y percevoir des bruits d'ailes, la palpitation d'âmes. On y sent le vertige des siècles, des révolutions, de la gloire. On s'y souvient que l'Occident s'est forgé dans les clameurs. Cela ne fait pas assez de silence.

L'été - Albert Camus (1954)

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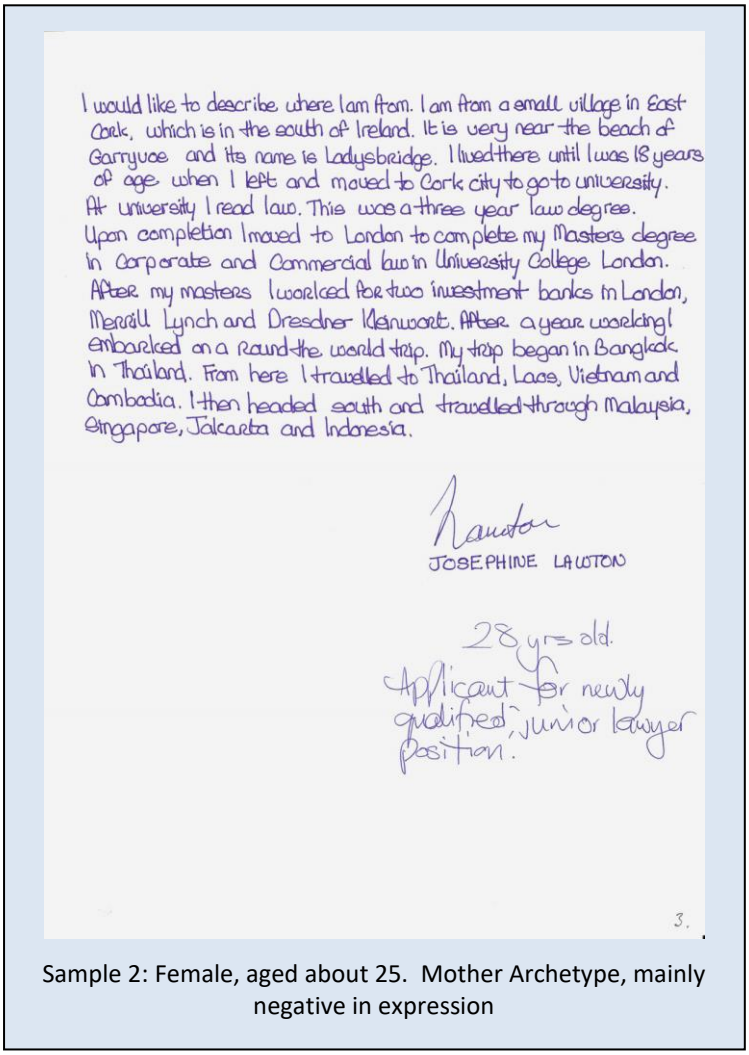
Sample 1: Female writing aged 30 approx. Mother Archetype indicated

Jung said that the number of Archetypes is unlimited, but fortunately enough, and thanks in many ways to the book written by the very great Anja Teillard who worked



I would like to describe where I am from. I am from a small village in East Cork, which is in the south of Ireland. It is very near the beach of Garryvoe and its name is Ladysbridge. I lived there until I was 18 years of age when I left and moved to Cork city to go to university. At university I read law. This was a three year law degree. Upon completion I moved to London to complete my Masters degree in Corporate and Commercial law in University College London. After my masters I worked for two investment banks in London, Merrill Lynch and Dresdner Kleinwort. After a year working I embarked on a Round-the-world trip. My trip began in Bangkok in Thailand. From here I travelled to Thailand, Laos, Vietnam and Cambodia. I then headed south and travelled through Malaysia, Singapore, Jakarta and Indonesia.

JOSEPHINE LAWTON

28 yrs old.
Applicant for newly qualified, junior lawyer position.

3.

Sample 2: Female, aged about 25. Mother Archetype, mainly negative in expression

with Jung, we are aware that certain Archetypes *actually manifest themselves in writing*, and we as graphologists ought to be able to recognize them as and when they appear.

They should be seen by us as of prime importance, and ought to be given 'centre stage' by us: when we are aware of the marked presence of an Archetype showing up in writing, we should seek to make it the outright centrepiece of our analysis.

This is why they must take centre stage in the analysis, i.e. we need to firstly be able to recognize them when they appear, and secondly to know what they are saying to us, within the context of what the rest of the writing has to say.

Their appearance in handwriting, when this occurs, is so important, so vital, that it is like the "Elephant in the room", i.e. very large, and impossible to ignore. It is a pity that so many graphologists do not recognize or pick up on their vast importance.

But – in doing the research for this lecture, I came across this quotation from Ludwig Klages, the founder of the German school of Graphology who just over one hundred years ago wrote this -

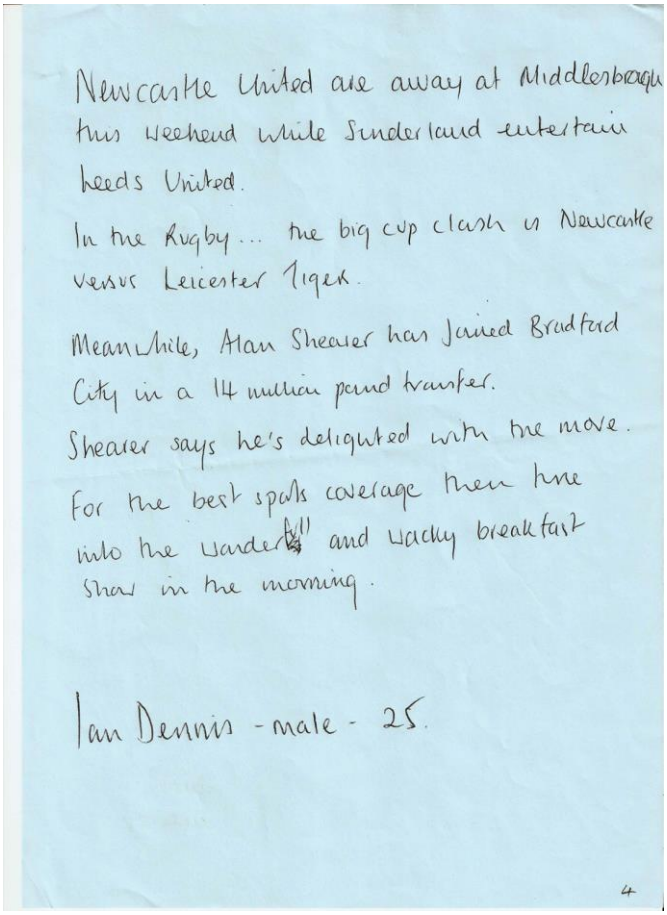
"Life is in a constant state of creation, but even to this day carries with it all its primitive nature, just as it was millions of years ago.

It follows therefore that all human involvement affects life itself, and carries with it the imprint of original times.

This is exactly what we see in the graphic movement made by the hand, as well as what is seen in the stroke, and in the graphic form itself"

But how does all of this help us as graphologists? Well, I can perhaps recall the phrase used in the financial area of the City of London, where I was constantly criticised for not putting a higher price upon a deal which I had quoted "you are leaving money on the table" i.e. you could get more money than you are asking for. Therefore, to not incorporate the vast amount of information given to us by the Archetypes when they appear in a writing is like "leaving vital information on the table"

We can first off consider the two most famous Archetypes: the *Mother* Archetype is indicated simply by a powerfully *middle zone dominant handwriting,* be this in either a male or female writing.


Newcastle United are away at Middlesbrough this weekend while Sunderland entertain Leeds United.

In the Rugby... the big cup clash is Newcastle versus Leicester Tigers.

Meanwhile, Alan Shearer has joined Bradford City in a 14 million pound transfer.

Shearer says he's delighted with the move.

For the best sports coverage then tune into the Wanderful and wacky breakfast show in the morning.

Ian Dennis - male - 25.

4

Sample 3: Male writing: aged 25. Mother Archetype

The **Mother Archetype** in a male handwriting not only talks of his relationship with his mother, but ultimately his unconscious attitude to all womankind. In a female writing it denotes the writer's attitude to her own mother, and ultimately her relationship to all womenkind.

This is seen as a middle-zone dominant writing, and can be for good or for ill: it is you to decide this from what else you see in the writing.

The **Father Archetype** is indicated simply by a writing that shows a large upper zone, and large lower zone, and by size a smaller middle zone.

In a male writing this not only denotes a man's attitude to his father, but also his relationship with men in general. The **Male Archetype** in a female writing shows that she was strongly influenced by her father, and says a great deal about her attitude towards men in general for the whole of her life.

This too can be for good or for ill, depending on what else you see in the writing.

Now let us talk about typologies.

There are of course quite a number of these typologies, and some graphologists use several of these when analysing a writing. The main psychological ones of the 'old school' if you like are usually those of Freud, Adler, Fromm, Maslow etc., and to these we have to add of course one of the great heavyweights of the 19th century Carl Gustav Jung.

Most graphologists in my experience know of him, but few realise that it was Jung that gave us the words 'introversion and extroversion'. Those that use Jung as a typology tend mainly to direct themselves to his Four Psychic Functions, and work out which of these relate to the writer in question.

But is this all? I am afraid it is not. There are a large number of other considerations we could be using with his typology, but alas in my experience few graphologists venture beyond the Four Psychic functions.

Now why should this be? Well I think the answer lies in the fact that Jung is actually very difficult to read: not only difficult, but often quite impossible, whatever language you try and read him in.

This is why people tend to study the works of those that studied under Jung, rather than the man himself.

Jung left us with a tantalising idea to bear in mind….

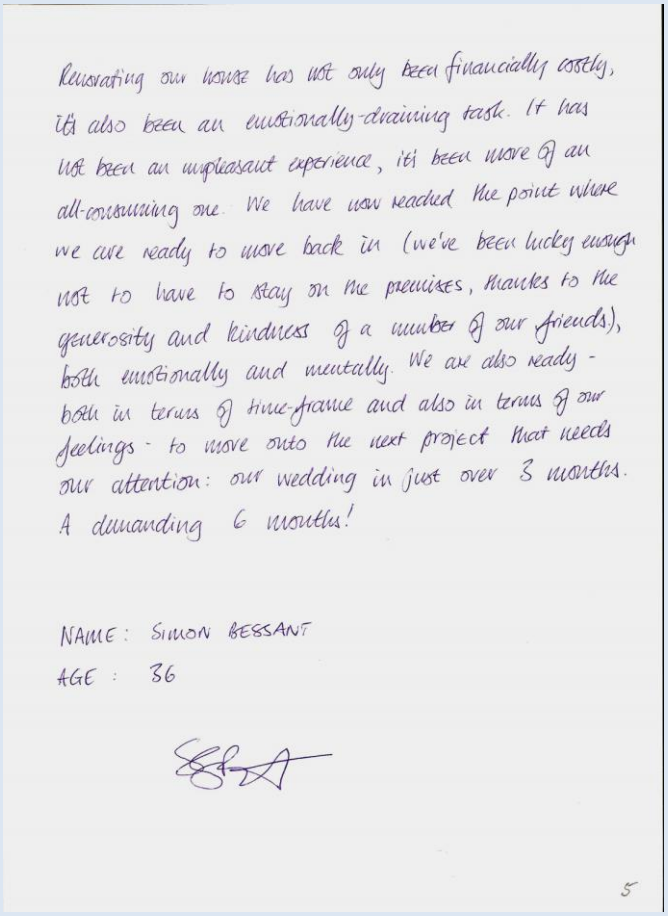
He said that all psychoanalysis of a patient, from whatever time in history until the end of time, will be dogged by one main problem. It is this… that the subjective and personal ideas in the mind of the analyst will unconsciously cloud the judgement of what the patient is telling them, however hard the analyst tries to be objective.

Jung therefore said that to avoid this and achieve more objectivity, we need to analyse *the manifestations of the patient's psyche*: for this we know he meant Dreams, Legends, Myths, Religious rites and Fairy tales or Legends. But he also added this about <u>graphology</u> would you believe…

"…to the same class of interpretations of outward signs are Lavater's study of Physiognomy, Kretchmer's physiological types, Rorshach's klexographic method, and more recently <u>Graphology"</u>

So there we have it: if anyone asks you why graphology exists, and why we do it, we have the perfect reply, in that it is a valid *outward manifestation* of the human psyche, and as such it is worthy of the closest of studies.

So let us return again to the school of the three main 19th century psychoanalysts I mentioned before, i.e. Freud, Adler and Jung. I have chosen these three, since each of these have provided us with what can be termed a "raison d'être" or "our reason or existence" if you like.


Renovating our house has not only been financially costly, it's also been an emotionally-draining task. It has not been an unpleasant experience, it's been more of an all-consuming one. We have now reached the point where we are ready to move back in (we've been lucky enough not to have to stay on the premises, thanks to the generosity and kindness of a number of our friends), both emotionally and mentally. We are also ready - both in terms of time-frame and also in terms of our feelings - to move onto the next project that needs our attention: our wedding in just over 3 months. A demanding 6 months!

NAME: SIMON BESSANT
AGE: 36

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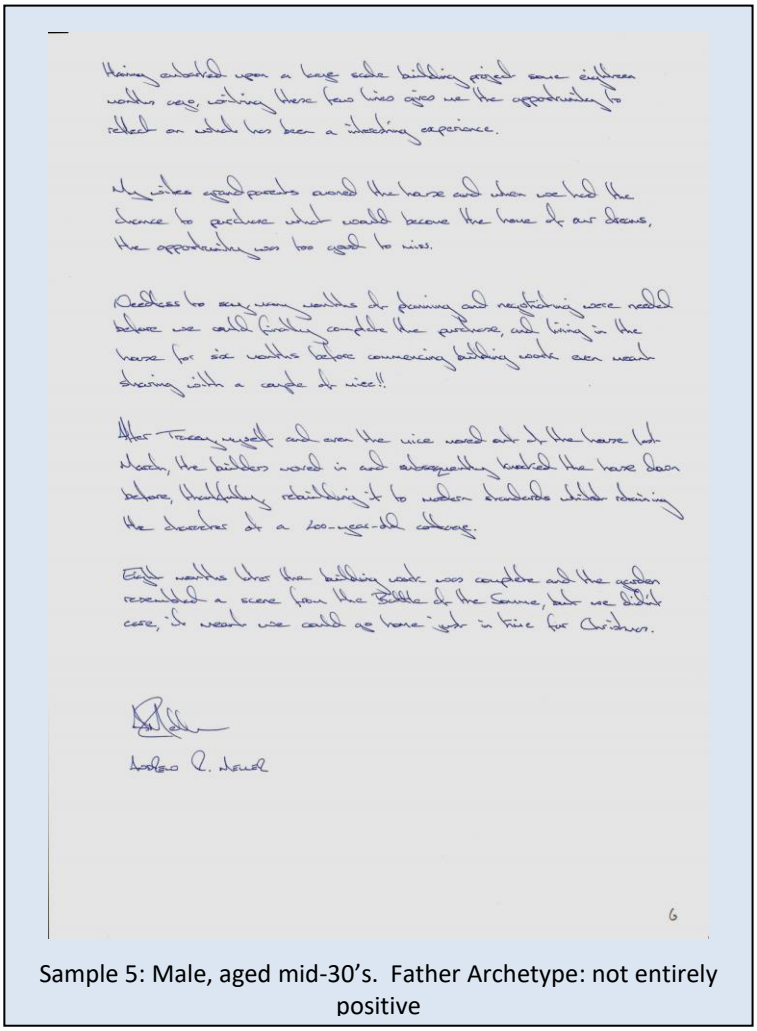
Sample 4: Male, aged 36. Mother Archetype: mainly positive

Each of them provided us with quite different opinions from each another - our raison d'être according to Freud was linked to the conflict deep within us which places the strength of our instincts, the Id, in opposition to the Super Ego, which represents the controlling or censoring of our instincts, often associated with the wagging finger of our parents over us as a child. The Ego function is placed by Freud between these two forces, being pulled hither and thither by these two forces, providing copious opportunities for guilt as we all know.

Therefore the 'pleasure principle' represents our raison d'être, i.e. the watch-spring of our existence is driven by our need for pleasure, mainly sexual pleasure.

Adler's raison d'être looked to something else. He as we know brought into the world the concept of the Complex of Inferiority. He believed that we all of us have these feelings to contend with, and as a reaction we seek to compensate for it, by the development of a Superiority complex. He was in fact the inventor of the term Complex of Inferiority.



Sample 5: Male, aged mid-30's. Father Archetype: not entirely positive

For him the understanding of a person, and the clockwork spring of mankind, was to know about the interplay of the "will to power" (based upon Inferiority/Superiority) and how it can best work for us. This was the basis of his "Individual Psychology"

But what of Jung? I must confess I have not met any graphologist who can tell me about Jung's viewpoint about our raison d'être…. This is not surprising I think, since it is a good deal more complicated than that of Freud or Adler.

So for this I need to draw you a simple diagram:

Consciousness ↓ act in opposition, one to another, which is

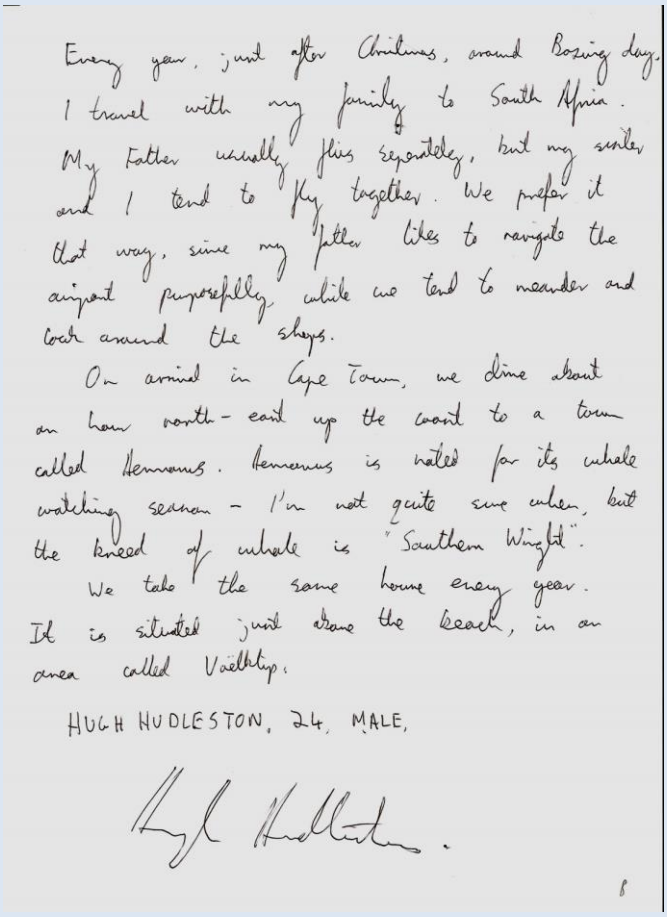
Unconsciousness ↑ the source and origin of all Psychic energy in us.

Jung believed that the human Psyche is divided into these two halves, and they work on the basis of *balance;* he taught that every event occurring in the realm of consciousness had *an equal and opposite reaction in the unconscious* and that all that occurred in the unconscious has *an equal and opposite reaction in consciousness.*

These two completely separate streams of energy set up tension between them, and it is the tension that exists between the conscious and the unconscious that gives rise to what he termed Psychic energy.

This Psychic energy does not remain still within us, but is directed outwards into the world. It is the energy source which links us as individuals to the world in which we find ourselves.

But now an important addendum here: Jung said that it is true that the realm of the conscious and the realm of the unconscious are in fact opposing each other: but the desire of the human Psyche is in fact to <u>seek for a productive unity between these opposites.</u>



Every year, just after Christmas, around Boxing day, I travel with my family to South Africa. My Father usually flies separately, but my sister and I tend to fly together. We prefer it that way, since my father likes to navigate the airport purposefully, while we tend to meander and look around the shops.

On arrival in Cape Town, we drive about an hour north-east up the coast to a town called Hermanus. Hermanus is noted for its whale watching season - I'm not quite sure when, but the breed of whale is "Southern Wright".

We take the same house every year. It is situated just above the beach, in an area called Vaalkrip.

HUGH HUDLESTON, 24, MALE,

Sample 6: Male, aged 24. Father Archetype: male aged 24.

So the raison d'être of Jung for mankind is that we are as a species divided in our being between two opposing opposites, but we are seeking to find a *harmony between the two halves of our Psyche which divides us*. This acts as our clockwork spring to existence, and which creates the Psychic energy which drives us.

What we need to be aware of, is that there are a number of factors involved in Jungian graphology, and these will be touched upon hereafter: my experience is that most graphologists do not use all of these Jungian elements in their work.

The Archetypes of Introversion and Extroversion are very much the stock in trade of most graphologists, but as we can see hereafter, there is more to be known about them.

1st Archetype: Introversion and Extroversion.

I am terming these as an Archetype, because every human being on earth carries with them the propensity for one or the other as a dominating feature:

Basically what Jung said is this…..when an Introvert is confronted with the 'object' – this can mean an idea, a person, an object, a proposition, a concept or whatever – initially he or she feels this to be a little much to cope with all at once. Everything new or potentially invasive from the outside needs to be kept at an arm's length until it can be considered and evaluated…. It may almost be seen as something a little threatening until it can be understood. Time is needed to reflect on all things before what they represent can be accepted or rejected by the writer.

So instead of endowing the object with psychic energy, the introvert *withholds it* until it can be dealt with and understood. In terms of body language, have you seen the eyes of an introvert standing before you momentarily keep their eyes closed against you for 1 second or more, and then repeated in a fluttering closed/open manner when meeting anyone, or speaking? This is unconsciously done by them to block you out since they need to exclude you for a while until they can deal with the situation you are representing.

In other words, the Introvert needs to keep his or her distance from anything and everything and everyone until they feel confident enough that the influence being projected from the outside will not invade them, and threaten their sense of Self.

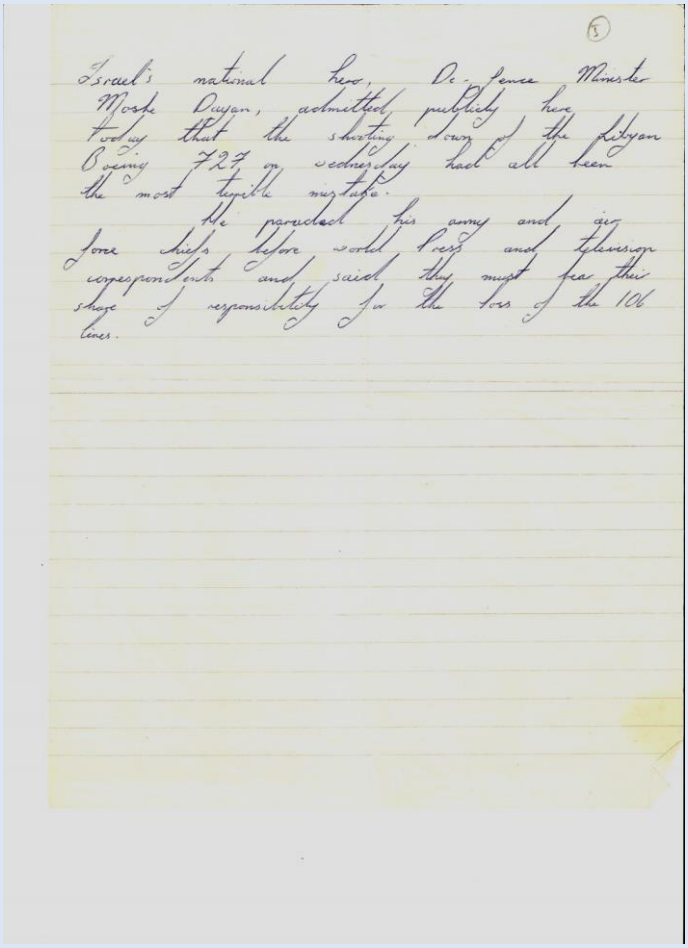
On the other hand, the Extrovert, when confronted with the object, being a proposition, a concept, an idea or whatever, frankly wants to *endow* the object with his or her Psychic energy…. They wish to get emotionally involved instantly with it, and relate to it quickly. They need to bridge the gap between themselves and you, or the object as quickly as possible. This is why so many extroverts speak to you as though they have known you for years, when they have only known you for a very short time.

We can think of the body language of the extrovert…. Often they stand a little closer to us than other people, and lean their heads towards us when speaking, and ensuring eye contact with you. They are intent on bridging the gap that exists between themselves and you, and like to do the talking.

Introversion and Extroversion have *absolutely nothing* to do with being sociable or unsociable: an introvert who is comfortable with someone can be just as gregarious as an extrovert, and an extrovert not feeling comfortable with someone can manifest as an introvert very easily indeed.

But there is more to it than this….. and this is very important indeed, and so often missed by graphologists: In his teachings Jung said that our lives are *divided into two separate halves*. The first half of life is usually devoted to being reared, educated, then finding a job, finding a marriage partner, setting up home, bringing up children until they are off your hands, then growing old.

The age he gives, quite strictly, for the commencement of the 2nd half of life is 42. Jung said that with all of these parental and familial duties off our hands, what point is there for humanity to live so long afterwards? Well, in his own words, he says that the second half of life in humanity is "given over to the search for meaning"

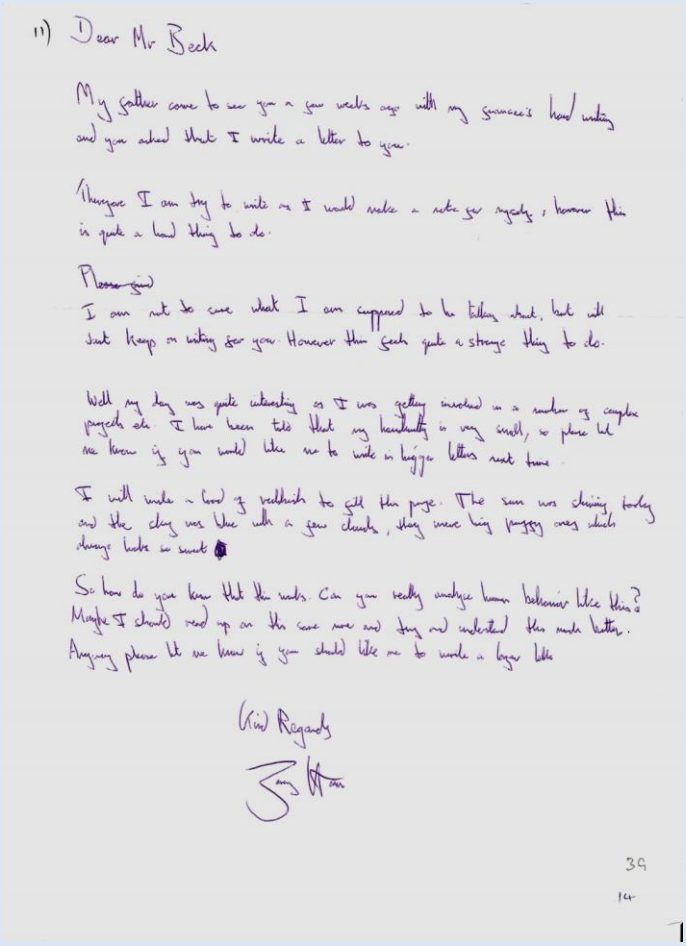


Sample 7: Male, aged 24. Father Archetype: male aged 24.

Again there is more to know: did you know that if you are an Introvert in the first half of your life, then the second half of your life will be given over to Extroversion? Also did you know that if you are an Extrovert in the first half of your life, the second half of your life will be given over to Introversion?

We all get two bites of the cherry in life: how many correct and introverted, shy and stay-at-home ladies in the first half of their lives are found mounting planes at airports, getting about the world by themselves, visiting places and doing external things they would never have dreamed of doing in the first half of their lives.

Think of a noisy extroverted man: with his friends at the Rugby club say, with lots of acquaintances, always out and enjoying a robust life with the outer world where he feels at home. In the second half of life have you often noticed that these loud, noisy and gregarious Extroverts often quieten down, stay home more, take more interest in the garden and their grandchildren, and only keep touch with a limited number of old friends?


11) Dear Mr Beck

My father came to see you a few weeks ago with my grandson's hand writing and you asked that I write a letter to you.

However I am try to write as I would make a note for myself, however this is quite a hard thing to do.

Please forgive
I am not be sure what I am supposed to be telling you, but will just keep on writing for you. However this feels quite a strange thing to do.

Well my day was quite interesting as I was getting involved in a number of complex projects etc. I have been told that my handwriting is very small, so please let me know if you would like me to write in bigger letters next time.

I will make a load of rubbish to fill the page. The sun was shining today and the sky was blue with a few clouds, they were big puffy ones which always looks so sweet.

So how do you know that the works. Can you really analyse human behaviour like this? Maybe I should read up on the same more and try and understand the mind better. Anyway please let me know if you should like me to write a longer letter

Kind Regards

Sample 8: Male, aged 32. Father Archetype.

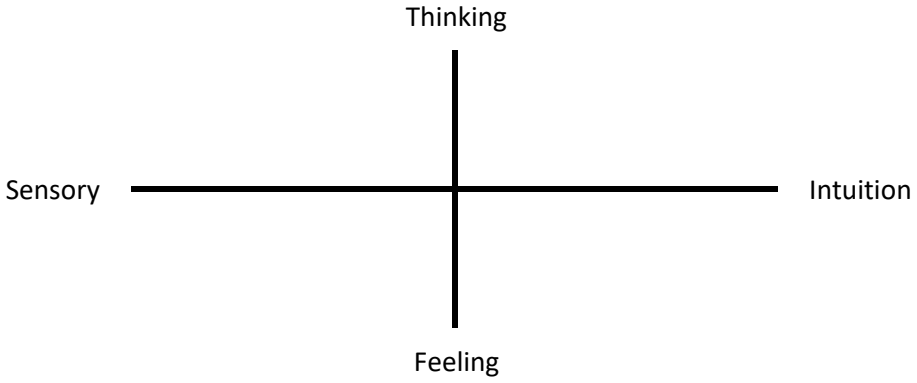
So do remember as graphologists…… we all need to know the age of the writer, but remember, in an introverted writing with the writer over the age of 42, and an extroverted writing of a person over the age of 42, may not be all they seem…… nature is inviting them to embrace the opposite within themselves, in an effort to secure the "wholeness" that Jung said the Psyche so wants for itself.

So onto the next Archetype, but don't let us lose touch with Introversion and Extroversion, because the 2nd Archetype here is intrinsically bound up with both.

2nd Archetype: The four Psychic functions.

You will recall at the beginning I said that Jung's Psychic energy comes about as a result of the tension of opposites, Conscious and Unconscious, and that this energy exteriorises itself into the outside world. But it is *imperative* to know that this exteriorisation of energy does not flow outwards from us into the world in any haphazard manner, but via a set Polarity, and this polarity is known as the Four Psychic functions.

These of course we know to be:



Being just *four* functions shown here, you would think that is all there is, but you would be wrong.

Important point: as graphologists we cannot ever be content to use the terms Introvert or Extrovert. We have to ask ourselves but *what kind of Introvert or Extrovert* are we talking about? It becomes a typology of 8 types, not just four. Is it a Thinking, Feeling, Sensory or Intuition Introvert or Extrovert? Nothing less will do.

Introversion and Extroversion have a major, a major role to play in the Four Psychic functions. You can have a Thinking introverted or extroverted type, a Feeling introverted or extroverted type, a Sensory introverted or extroverted type or an Intuition introverted or extroverted type.

If you were for example to see Feeling as the dominant function in writing, it is essential to get it right whether this is in introverted or extroverted mode, because there is such a massive difference between these two, that they might as well be two entire different types.

An extroverted Thinking type will very likely be someone who communicates ideas, whereas the introverted Thinking type might well be a rather quiet person who prefers to read and enjoy mental pursuits in a private manner.

A word about the Fourth or inferior function:

A lot of people fret unnecessarily over the 4th function. I do not like the term "inferior" function, and I never use it. Jung called it the "undifferentiated" function, which is better.

The best way to look at it is to recall again the two halves of our lives as Jung described it. In the first half, it would seem our 4th or weakest function seems to sit in the background of our mind, and represents if you like the part of human experience where we feel significantly less comfortable. It represents a whole section of human experience where you feel distinctly like a fish out of water. It can even represent what we feel most inferior about - yet, at the same time, fascinated by all that surrounds it.

For example: A powerfully developed Thinking type is often ill at ease with getting involved with the emotional, feeling and "gutsy human" aspects of existence. He will find that if emotions were to intrude into his or her thinking, then chaos would ensue and clear thinking would be impossible.

For the Feeling type: A cool thinking person seems detached from the drama of life and be seen as a cold fish, Their ability to see everything in this detached and often unemotional manner irritates the Feeling type. However they are often fascinated with the ease that the Thinking type soaks up knowledge and uses it as a basis for their approach to life.

Whatever happens to be your 4th function represents if you like some "terra incognita" or some unknown country that you are fascinated by, but feel you could never go there. You want to go, but cannot bring yourself to go, but still are fascinated about going.

The human Psyche is forever looking to heal its own divisions, and thus in order for us to be psychologically 'whole' according to Jung, we have to learn how to understand and absorb it – and moreover not to be afraid or disdainful of it, as we usually have for the first 42 years of our lives.

So….The arrival of the mid-point of life coincides with the so-called mid-life crisis, and it is at this time people are often disorientated as to the direction in life they should follow in the second half of life. This is the very time when the 4th function will not agree to be ignored any more, and starts to stand before us and require us to embrace it.

By facing up to, and not being afraid to face up to the 4th function at the mid-point of life is vitally important, since by being able to incorporate it to some extent, we succeed in joining up all the 4 functions, to arrive at the "road to wholeness" that Jung said the human Psyche so longs for.

It becomes gradually easier for us to embrace our 4th function as the decades wear on after our 42nd year: that which we were so wary of tends to become less fearful for us, and we absorb it into ourselves in a more mature and accepting fashion.

Do you recall the fairy tale of Cinderella? Her bigger sisters got to be able to go to the ball, whilst she was abandoned at home wearing rags and having to cope with the ashes, or cinders, which gives rise to her name.

Yet the intervention of a handsome young prince with the glass slipper (who represents the psychic transformation allowing the 4th function to rise triumphant) fits it onto her foot, and she then is completely altered and gets to go to the ball herself. They all lived happily ever after.

There follows in separate articles on graphological Archetypes -

- Third Archetype: Animus and Anima.
- Fourth Archetype: Persona and Ego
- Fifth Archetype: The 8 Mythological types of St. Morand.